

ECM 1638
457 854-2

**Dino Saluzzi
Rosamunde Quartett**

ECM NEW SERIES



Dino Saluzzi'

Kultrum

Kultrum

Dino Saluzzi

Música para bandoneón y cuarteto

Rosamunde Quartett

Claro del día

10: 10

Saltos de tango

5: 30

Milonga de los maestros

3: 00

... y solos - Dico una letra amante - cuando salgo al pasado

4: 40

Chacarera

4: 10

El apunte

12: 40

... y se abraza - hacia el destino

7: 30

Reclutamiento final

4: 30

Andrea Scherer - violin

Steven Friedman - violin

Harold Krolzig - viola

Ann Lechner - violoncello

Dino Saluzzi - bandoneon

Dino Saluzzi

Kultrum

Música para bandoneón y cuarteto de cuerdas

- | | | |
|---|--|---------|
| 1 | Cruz del Sur | 10 : 12 |
| 2 | Salón de tango | 5 : 03 |
| 3 | Milonga de los morenos | 3 : 09 |
| 4 | ... y solos – bajo una luna amarilla – discuten sobre el pasado. | 8 : 42 |
| 5 | Miserere | 6 : 58 |
| 6 | El apriete | 12 : 40 |
| 7 | ... y se encaminó hacia el destierro. | 7 : 31 |
| 8 | Recitativo final. | 5 : 57 |

Andreas Reiner violin

Simon Fordham violin

Helmut Nicolai viola

Anja Lechner violoncello

Dino Saluzzi bandoneon

Über die Grenzen

Kaum mehr vorstellbar, wie neu das damals war, Dino Saluzzis Musik, als er 1983 mit seiner ersten Schallplattenaufnahme für ECM die europäische Szene betrat. Natürlich wussten Eingeweihte, was ein Bandoneon ist, die Knopf-Konzertina, die 88 Töne umspannt, zwei Kontinente, das Unten der Gesellschaft (wo sie herkommt, nämlich aus dem Ruhrgebiet, Auswanderer brachten sie von dort nach Argentinien, und dass es dereinst gewissermaßen zur Seele des Tangos werden sollte, hatte sich der Krefelder Musiklehrer Heinrich Band nicht erträumt, als er 1846 das Instrument erfunden hatte). Und das Oben, wo das Bandoneon mit dem Tango eine Zeitlang in den mondänen Salons auch Europas modische Triumphe feierte. Die Spezialisten kannten natürlich die mythischen Bandoneon-Väter Domingo Santa Cruz, Juan Maglio („Pacho“), Vicente Greco („Garrote“), Eduardo Arolas („El Tigre del Bandoneon“), Arturo Bernstein („El Aleman“), Pedro Maffia, Anibal Troilo. Sie waren vertraut mit Astor Piazzollas „Tango Nuevo“ und besaßen die Platte, die dieser mit Gerry Mulligan 1974 in Mailand eingespielt hatte. Vielleicht waren sie auch schon Dino Saluzzi begegnet, der 1935 in der argentinischen Provinz Salta geboren wurde, von 1952 bis 1956 Mitglied des Orchestra Estable von Radio El Mundo war, der ersten Radiostation des Landes, beschäftigt hauptsächlich mit traditioneller Folklore. Dann, nach der Übersiedlung

nach Buenos Aires, begann er sich mit dem Tango auseinanderzusetzen, später mit Kammermusik und mit Improvisation, für eine kurze Zeit auch in der einst berühmten Formation von Gato Barbieri. Er probierte ungefähr jeden denkbaren musikalischen Zusammenhang aus und war doch immer unverwechselbar er selbst. Seit Ende der siebziger Jahre war er gelegentlich auch in Europa zu hören. Aber erst mit seinem Opus 1 für ECM, der Solo-Aufnahme „Kultrum“, wurde Saluzzi auch einem breiteren Publikum zum Begriff.

Saluzzi zelebrierte keineswegs den traditionellen Kanon des Tangos. Er ging weiter zurück, zur Volksmusik seiner Kindheit, der Musik der Anden, der Indios. Sein Bandoneon-Ton wurde zu einer eigentlichen Sehnsuchts-Chiffre. Er scheute nie das Pathos seines Instruments und seine Trivialität, aber beides transzendierte er in feinste Fragilität, er führte es gewissermaßen am Rand des Scheiterns vor. So traf sich in seinem Spiel die Sehnsucht nach dem Unten mit der Sehnsucht nach dem Fernen und, für den nach Europa Ausgewanderten, mit der Sehnsucht nach der eigenen Herkunft („Die Erinnerung ist das einzige Paradies, aus dem wir nicht vertrieben werden können“, sagt Jean Paul).

Die erste „Kultrum“-Aufnahme war Bandoneon pur. Saluzzi packte die ganze Welt in den unscheinbaren Kasten seines Instruments. So gespielt, ist es komplett wie

kaum eines: unten die Fülle und Wärme eines Celloklanges, in den höheren Registern die intensive Sonorität der Oboe. Inzwischen liegen bei ECM sechs Titel von Saluzzi vor: ein weiteres Solo-Album und vier Produktionen in unterschiedlichster Besetzung, vom Trio bis zum Sextett, immer wieder mit Partnern, deren „Sehnsuchtpotential“ dem seinen angemessen ist (etwa den Trompetern Palle Mikkelborg und Enrico Rava und dem Bassisten Charlie Haden).

Jetzt aber kehrt er zurück zu seinen kammermusikalischen Interessen aus den Zeiten, als er das experimentelle Ensemble Musica Creativa mitbegründet hatte. Die Partnerschaft mit dem Münchner Rosamunde Quartett basiert, wie jede wahre Partnerschaft, auf Neugierde, Respekt, Interesse. Die Musiker des Rosamunde Quartetts, das seit seiner Gründung 1991 sehr rasch zu einem der ersten Quartette avancierte und zuletzt bei ECM New Series eine Aufnahme mit Werken von Webern, Burian und Schostakowitsch vorgelegt hat, kommen dem in idealer Weise entgegen; zumal die Cellistin Anja Lechner arbeitet schon seit langem an einer Reihe von avancierten Tango-Projekten.

Dino Saluzzi, immer ein dramaturgisch in Räumen denkender Musiker, hat auf seinem Instrument längst jene Ökonomie entwickelt, welche die Hauptgefahr einer solchen Kooperation wie selbstverständ-

lich vermeidet: die Verdoppelung des „orchestralen“ Bandoneons durch das Quartett. Im übrigen hat er Grenzen (zwischen Komposition und Improvisation, zwischen E-Musik, Volksmusik, Jazz, Tango) immer erkannt, aber souverän überschritten. Wenn er sich uns nun – wieder unter dem Titel „Kultrum“ – als Komponist (und Interpret seiner selbst) präsentiert, erscheint nicht ein anderer Dino Saluzzi, vielmehr, mit erweiterter Möglichkeit des Ausdrucks, ein Musiker, der zwar um die Schönheit, pathetisch gesagt: die Würde der verschiedenen musikalischen Sprachen weiss, aber an nichts so interessiert ist wie an Zusammenhängen – den offensichtlichen, mehr aber noch den verborgenen.

Peter Rüedi

Over the Borders

Looking back, it is almost inconceivable how novel Dino Saluzzi's music was when he entered the European scene with his first ECM recording in 1983. Naturally cognoscenti knew what a bandoneon is: a button accordion that spans 88 notes, two continents, and the bottom of society (where it comes from, namely the Ruhr region in Germany, whose emigrants took it along to Argentina, where it has become the heart and soul of the tango: an evolution that music teacher Heinrich Band from Krefeld certainly never dreamed of when he invented the instrument in 1846). And the top, the sophisticated salons of Europe, where, for a while, the bandoneon and the tango enjoyed fashionable favour. The specialists were, of course, familiar with the mythical fathers of this instrument – Domingo Santa Cruz, Juan Maglio ("Pacho"), Vicente Greco ("Garrote"), Eduardo Arolas ("El Tigre del Bandoneon"), Arturo Bernstein ("El Aleman"), Pedro Mafía and Anibal Troilo. They had heard Astor Piazzolla's *Tango Nuevo* and owned the record Gerry Mulligan released with him in Milan in 1974. Possibly they had already come across Dino Saluzzi as well, who was born in the Argentine province of Salta in 1935, was to play with the Orchestra Estable of the country's first radio station, Radio El Mundo, from 1952 to 1956, and now devotes himself primarily to traditional folklore. On moving to Buenos Aires, he began to study the tan-

go, followed by chamber music and improvisation, including a brief stint with Gato Barbieri's famous formation. While having worked in almost every conceivable musical context, he has always remained his own inimitable self. Towards the end of the seventies, Saluzzi was already making the occasional appearance in Europe, but not until ECM produced his Opus 1, the solo album *Kultrum*, did Saluzzi reach a broader public.

Saluzzi certainly did not champion the traditional canon of the tango. He went back even further, to the folk music of his childhood, the music of the Andes, of the Indios. His bandoneon tone actually became a symbol of longing. He did not shy away from the pathos of his instrument nor from its triviality, but transcended both with exquisite fragility, presenting his instrument on the verge, so to speak, of failure. Thus in his music, the longing for the basic joined the longing for far away places and the European immigrant's longing for his native land. (In the words of Jean Paul, "Remembering is the only paradise from which we cannot be expelled.")

The first *Kultrum* production was pure bandoneon. Saluzzi packed the entire universe into the unassuming square of his instrument. Thus played, it is unrivalled in its completeness: the richness and warmth of a cello sound in the lower registers, the intense sonority of the oboe in

the higher ones. In the meantime, ECM has released five more titles: another solo album and four productions with different ensembles, from trio to sextet, always with partners who share his "faculty for longing" (such as trumpeters Palle Mikkelborg and Enrico Rava, or bass player Charlie Haden).

He has now returned to his one-time interest in chamber music which goes back to the co-founding of the experimental ensemble Musica Creativa. His partnership with the Munich Rosamunde Quartet is based, like every genuine partnership, on curiosity, respect, and interest. Since its beginnings in 1991, the quartet has rapidly joined its top-ranking compeers and recently issued an album with works by Webern, Burian, and Shostakovich on ECM New Series. The Rosamunde musicians are indeed ideal partners, not least cellist Anja Lechner, who has been involved in a number of advanced tango projects.

Dino Saluzzi thinks in terms of dramaturgical space and has developed an economy of play that quite naturally avoids the pitfalls of such a co-operative venture: the duplication of the "orchestral" bandoneon by the quartet. He also recognises boundaries (between composition and improvisation, between serious music, folk music, jazz and tango) and then cuts across them with unabashed verve. We hear him now

in a production – again titled *Kultrum* – of his own compositions. This is not a different Dino Saluzzi but rather a musician with expanded means of expression, well aware of the beauty and, sentimentally speaking, of the dignity of various idioms. But he is interested most of all in connections – the obvious ones and, even more, the hidden ones.

Peter Rüedi

Translation: Catherine Schelbert

Más allá de los límites

Resulta casi imposible imaginar hoy la novedad que supuso en 1983 la aparición en el escenario musical europeo de la música de Dino Saluzzi en la primera producción discográfica realizada para el sello ECM. El iniciado sabía, por supuesto, lo que es un bandoneón; esa concertina a botones que engloba, con sus 88 notas, dos continentes: el suburbio social (del que surgió en la región industrial alemana del Ruhr y desde el que emigrantes lo introdujeron en Argentina. Difícil pensar que su inventor, el profesor de música Heinrich Band de Krefeld, pudiese haber soñado cuando inventó el instrumento en 1846 que el devenir de los tiempos lo fuese a convertir de algún modo en la quintaesencia del tango); pero también la élite en la que el bandoneón, a caballo de la moda del tango, celebró en los mundanos salones europeos sus conquistas y triunfos. El especialista conocía incluso los nombres de aquellos míticos precursores del bandoneón: Domingo Santa Cruz, Juan Maglio («Pacho»), Vicente Greco («Garrote»), Eduardo Arolas («El Tigre del Bandoneón»), Arturo Bernstein («El Alemán»), Pedro Maffia, Anibal Troilo. Estaba familiarizado con el «Tango Nuevo» de Astor Piazzolla y poseía su disco grabado en 1974 en Milán junto con Gerry Mulligan. Quizá se hubiese cruzado en su camino alguna vez Dino Saluzzi quien, nacido en 1935 en la provincia argentina de Salta, había sido desde 1952 a 1956

miembro de la «Orquesta Estable» de Radio el Mundo, la primera emisora de radio del país, cuyo principal interés se centraba en la música folclórica. Una vez afincado en Buenos Aires comenzó sus devaneos con el «Tango Nuevo» y, posteriormente, su interés por la música de cámara y la improvisación, llegando incluso a formar parte brevemente del entonces prestigioso conjunto de Gato Barbieri. Experimentó prácticamente con todas las manifestaciones musicales imaginables, pero plasmando en ellas siempre un inconfundible sello personal. Aunque ya realizase ocasionalmente giras europeas a partir de los años 70, hubo que esperar a la grabación de su Opus 1 para ECM, la obra para bandoneón solista «Kultrum», para que un público más amplio pudiese reconocer en Dino Saluzzi a ese verdadero personaje esencial.

Saluzzi no se limita a reiterar el canon preestablecido del tango. Retrocede hacia la música popular de su niñez, la música de los Andes, de los Indios. El sonido de su bandoneón es como un jeroglífico de la nostalgia. Sin temer nunca a su idiosincrático patetismo y trivialidad, los transforma abstrayéndolos hasta la más sutil fragilidad, y nos muestra el instrumento en esa zona limítrofe entre la sublimación y el fracaso. En su interpretación se funden la nostalgia del suburbio, la añoranza de la lejanía, la nostalgia que

siente el emigrado a Europa por las propias raíces. (Como dice Jean Paul: «El recuerdo es el único paraíso del que no se nos puede expulsar.»)

La primera grabación de «Kultrum» es bandoneón puro, todo un mundo metido en la modesta caja del instrumento. Toca así, el bandoneón es un instrumento completo como pocos: en los registros graves, la cálida plenitud de un violoncello, en los agudos, la intensa sonoridad del oboe. El sello ECM ofrece ya seis grabaciones de obras de Saluzzi: un segundo álbum individual y cuatro producciones para diversos conjuntos instrumentales, desde el trio hasta el sexteto, pero siempre contando con músicos cuyo «sentido de la nostalgia» está a la altura del suyo propio (los trompetistas Palle Mikkelborg y Enrico Rava y el bajista Charlie Haden).

Esta vez retorna a la actividad camerística de aquellos tiempos en que fundara la formación experimental Música Creativa. Su colaboración con el cuarteto muniqués Rosamunde se basa, como toda verdadera colaboración, en la curiosidad, el respeto, el interés. Los músicos del cuarteto Rosamunde, que desde su fundación en 1991 se ha ganado a pulso en poquísimos años un lugar entre los mejores cuartetos de cuerda siendo su último trabajo la grabación de cuartetos de Webern, Burian y Schostakowitsch para el sello ECM New Series, lo demuestran de

forma paradigmática; no en vano participa la cellista Anja Lechner ya largo tiempo en importantes proyectos relacionados con el tango.

Dino Saluzzi, un músico cuya concepción parte siempre de espacios dramáticos, ha desarrollado con su instrumento esa economía de medios con la que, por sí solo, se desvanece el peligro más acuciante de toda colaboración: la redundancia entre el sonido «orquestal» del bandoneón y el cuarteto. Consciente además siempre de los límites, (entre composición e improvisación, entre música clásica y música popular, jazz y tango.) se impone a ellos transgrediéndolos. El hombre que hoy se presenta – de nuevo con una obra cuyo título es «Kultrum» – como compositor (e interprete de sus propias composiciones) no es otro Dino Saluzzi sino, ampliadas las posibilidades expresivas, un músico que aun conociendo la belleza, o dicho enfáticamente: la nobleza de los diferentes lenguajes musicales, se interesa en primer término por la urdimbre de relaciones – la obvia, pero más todavía la oculta.

Peter Rüedi

Traducción: Cristina Urchueguía



Outside the Dancehall

The notion of genre, as it was understood in the past, has crumbled.

- Julio Cortázar

Oslo, May 1988: Dino Saluzzi appends an improvised postscript to his *Andina* album, a small but potent piece called "Memories" that implies a wave of orchestration. A string quartet, it is felt, could expand and underline the broad sweep of the bandoneon. The idea is left to percolate in Saluzzi's imagination. This is one starting point for the collaborative project now called *Kultrum*.

A concert, four years earlier, belongs to its pre-history. In April, 1984, German cellist Anja Lechner, just embarking on her own explorations of the tango from a European perspective, attends a concert at Munich's Circus Krone. Diverse stars of the idiom are lined up. Sexteto Mayó, for example, their repertoire mining the Piazzolla songbook, the trio of Juan José Mosalini, Patrice Crantini and Gustavo Beytelman, the dance group Malambo, but she is captivated, above all, by the solo performance of the *bandoneónista* from the Salta province of Northern Argentina. Dino Saluzzi's playing of his box-shaped button accordion is so self-evidently "authentic" as to make idiomatic definition redundant. His music, she intuitively feels, speaks of some essence of tango – the sound, not

the style, as one critic put it – but there are obviously broader influences at work, ranging from impressionism to jazz to a rich palette of folk colours.

A synthesis of musics that have impacted upon his corner of the world, Saluzzi's sound is by turns mysterious, seductive, raw, faux-naïf, worldly, sophisticated. His work juxtaposes "imaginary returns" to the little towns and villages of his childhood – where a frugal existence was eked out in the shadow of the sugar-cane refinery – with caustic meditations upon the over-refinement of big city life. Some of his darkest glances are cast upon the superficial pleasures of the dancehall denizens of Buenos Aires. Dino Saluzzi is both a social critic and a large-hearted romanticist, a Utopian of a peculiarly impractical Latin American stripe, and his complexities and cheerfully-acknowledged contradictions find their echo in his music.

Of course, Latin American artists have long maintained that European critics miss the bigger, "truer" picture, suffering as they do from tunnel vision brought on by conditioning, nationalistic bias and an unreasonable urge to separate "life" and "culture". To quote Mexican poet Octavio Paz: "The 'eccentricity' of Latin America can be defined as a European eccentricity: I mean, it is another way of being Western. A non-European way. Both inside and outside the European tradition, the Latin American can

see the West as a totality and not with the fatally provincial vision of the French, the German, the English, or the Italian."

Anja Lechner remembers being both enchanted and perplexed by the wealth of ideas on Saluzzi's solo album *Kultrum*. The recording did not give up its secrets easily. "There was so much to discover. No matter how much you studied it, some of it remained elusive. Where many tango records that attract you on first hearing become less interesting the more you listen, Dino's music continues to draw you in. And I thought, the very first time I heard Dino, that I would love to work with him one day – although nothing seemed less likely..."

A decade passes. In December 1995, the Rosamunde Quartet, the string quartet formed by Anja Lechner, Andreas Reiner, Helmut Nicolai and Simon Fordham, discuss production proposals with ECM. An interest in Saluzzi is mentioned alongside names from Haydn to Nono, unusual catholicity for a "classical" ensemble. Lechner's extracurricular experience with tango is by now extensive and documented on a clutch of albums. At times Reiner and Nicolai have followed her into this territory. Could this be sufficient basis for a transcultural gamble that might take up the implications of *Andina*? Anja Lechner and Dino Saluzzi meet in Munich in February 1996. By June, the bandoneon virtu-

oso is rehearsing a new set of compositions with the Rosamunde Quartet. Tango musicians, Saluzzi had already determined, would be inadequate interpreters of his new material. "I needed more possibilities. I grew up with the tango, but it has to change, you know. I needed freedom from the tango form. I'm in a difficult position, really, because the responsibility to *conservar*, this is there too. And it's dangerous to move, but we have to move." Not least to defend the territory from the classical star soloists claiming Argentine inspirations this season. Saluzzi tries to define the project more exactly. "This musical endeavour is based upon aspects of the South American musical endeavour called tango – yes, we can say this – and tries to extend its reach to take in elements that might be considered alien to its specific personality... in search of new dynamics that might help it grow."

He praises the Rosamunde players' dedication to the *Kultrum* project, well aware that there are few classical players who would have taken such pains to get at the heart of the music. The two years of preparation, rehearsals and roadwork that led up to the present recording have ensured that *Kultrum* is not so much a bandoneon soloist "backed by strings" as the embodiment of a process of musical osmosis, of assimilation and absorption, of give and take and ebb and flow between

the cultures. In the best moments, it is a collective voice we're hearing, at which points the listener ceases to concern him- or herself with the geographical origin of the sounds.

But the process was hard-won. Anja Lechner talks about the earliest rehearsals, where the quartet members found themselves overawed by proximity to this master of another tradition: "We were so full of respect for the man and his music and what he represented that at the beginning we barely sounded like the Rosamunde Quartet." It is one thing to borrow and extemporize upon Latin idioms, as Lechner does in her recordings with pianist-composer Peter Ludwig, for instance, and quite another to come up against the energies of a player who is a source, a reference point for Argentinian music, whom many commentators feel is, with Piazzolla's passing, the most important contemporary bandoneonist.

To quote German journalist Geseko von Lüpke, "Employing runs with the virtuosity of a John Coltrane, uneven metres, blue notes and jazz phrasing, Saluzzi has liberated the tango without negating it."

"The biggest stumbling block," Lechner acknowledges, "was the rhythm, which is experienced completely differently in tango or in jazz than it is in the classical tradition. As a classical instrumentalist you

are obliged always to accompany a melody. Whatever kind of rubato a melody makes, one moves with it. For this project we had to abandon that way of thinking. When Dino plays a melody our responsibility is not to accompany in the classical sense but to sustain the pulse. At the outset it was extraordinarily difficult to grasp this theoretically and, then, to execute it."

Dynamic flexibility is also called for. None of Saluzzi's own solos are written but are, rather, improvised to snare the mood of the moment. The Rosamunde players must be sufficiently resourceful to mirror the changing emotional tone of the music. Indeed, several of the pieces here have undergone a metamorphosis in the journey from early, more informal readings – not without their own charm – at the Munich Lustspielhaus to these often rapt performances in the resonant interior of the chapel of the Austrian St. Gerold monastery. (The church has been the site of several significant New Series recordings, including the Jan Garbarek / Hilliard Ensemble *Officium* collaboration, Giya Kancheli's *Exil*, Paul Giger's *Schattenwelt*, Michelle Makarski's *Caoine*, Eduard Brunner's *Dal niente*, and most recently *Ceremony* by Maya Homburger and Barry Guy.)

Within the given form, then, the Rosamunde Quartet can assume a measure of interpretive leeway which at times approaches improvisational liberties: "Dino

gives us the notes and, quite often, the freedom to do what we wish with the notes." Part of the project's success however is attributable to a fortuitous intrinsic compatibility between the respective sounds of the participants. Paradoxically, the Rosamunde players often cleave closest to Saluzzi's world when insisting on their characteristic tone. The better to understand this, the reader is referred to the quartet's recording of Webern's *Langsamer Satz* on their New Series debut (ECM 1629), where the choice of vibrato suggests a timbral character perhaps closer to those ensembles who bridged the transitional period from late romanticism to the difficult birth of "new music", than to the leaner, dispassionate performance styles of modern chamber groups.

To put it another way, it is impossible to play tango or post-tango or whatever we finally decide to call Dino Saluzzi's music if made uneasy by a surfeit of sentiment, for even mawkishness can claim its place in this context, as part of the human condition that Saluzzi investigates in his portraits of his people. More than this, the aching, yearning qualities of Argentinian music – its "great unstilled longings" – can be regarded as compatible with the Austro-German romantic notion of *Sehnsucht*. And just as Saluzzi's music has a strongly nostalgic component, so do the Rosamunde Quartet seem at times reluctant progressives, despite the inclusion of

Luigi Nono's *Fragmente – Stille. An Diotima* in their repertoire. Neither the quartet nor the soloist-composer fits too comfortably into the existing clubs and factions of the music scene. The advantages of the periphery have been detailed by Saluzzi's omniscient countryman Borges: to be on the periphery, he said, is to experience both a longing for a centre and the freedom of distance, "inside and outside at the same time".

"Well, we all have to come from somewhere," Saluzzi says, philosophically, a smile lighting up what one reporter called a safe-breaker's face, "yet a lot of feelings and expressions of feelings have something universal about them, while other expressions seem particular to specific time and place. Many Japanese must have the same frustrations as me and my friends, you know, but that doesn't make them go home and write a tango. They have to let their emotions out some other way. We Argentinians, we cry."

The Saluzzi-Rosamunde collective briefly used "Scenes from Argentina" as a touring rubric: these pieces are also, for the composer, emblematic snapshots of his homeland. "Salón de Tango" for example, which the uninitiated might consider an endorsement of the idiom, finds its author with nose pressed against the window-pane, outside the dancehall. What he sees does not impress him overmuch. "I'm look-

ing at people whose only care in life is to seek happiness through tango dancing. The intention of the piece is to show their single-mindedness and lack of concern. We have to take responsibility for ourselves and our nation, for life in general. You can't escape from this through dancing."

"Cruz del Sur" is described by Saluzzi as "like a sonata or a romance, with a few additives from local folk music. And it's a picture of life in Argentina with a title that has several meanings ... one of them taken up by the picture we have on our album cover. We in the south are all carrying the cross of Latin America's terrible history, that is a fact, and it's a heavy burden."

That history is also referenced in "Milonga de los morenos" which celebrates the African component of the tango, and mourns the forgotten black creators of the milonga, many of whom were to fall as cannon fodder in one of the bloodiest episodes in Latin America's past, the War of the Triple Alliance of 1864-70.

In (or under) "...la luna amarilla...", the yellow moon, Saluzzi imagines a spirit of reconstruction spreading over his land as individuals look at "where history has gone wrong, and at their own mistakes, trying to find a solution". If change is to come, he suggests animatedly, it must come from the linking of independent initiatives. To transport this idea musically the soloists are given overlapping solil-

oquies. The form here, Anja Lechner notes, is at its most open and she takes advantage of this freedom to deliver a longer cello solo of considerable power.

"Miserere" has also proven one of the more flexible pieces in the *Kultrum* book. "It changes every time we play it," Lechner says, "the dynamics are always different and the voices change a lot, with viola, violin or cello variously coming to the fore." To European ears conditioned to penitential, harrowing or merely miserable *misereres* this one may seem uncommonly merry, but Saluzzi counsels closer listening, pointing out that the extended tango phrases of the conclusion are offset by "three-voice atonal counterpoint" in the strings.

"... y se encaminó hacia el destierro," translates as "and he headed toward exile", conveying some autobiographical references. With the advent of the military dictatorship in Argentina in 1976, artistic freedoms vanished along with personal freedoms - a familiar enough pattern in our century. The exodus of musicians to Europe, North America and Japan helped spread the word about what was then known as Tango Nuevo. Saluzzi was never very happy with the term: "There is no 'old' or 'new' in art," he argues. "After all, the work of so many composers stands outside of time..." And so, he feels, should the best of the music that has grown beyond the tango.

Steve Lake



Das Rosamunde Quartett wurde 1991 gegründet. Seither gastiert es bei den Berliner Festwochen, den Ludwigsburger Festspielen, dem Rheingau Musik Festival, der Schubertiade Feldkirch, dem Schleswig-Holstein Musik-Festival und bei internationalen Konzertreihen.

Bereits die erste Schallplatteneinspielung mit Werken von Franz Schubert und Carl Goldmark bei Berlin Classics war bei der internationalen Kritik sehr erfolgreich; die Aufnahme mit Streichquartetten von Webern, Schostakowitsch und Burian bei ECM New Series wurde mit dem Preis der deutschen Schallplattenkritik (Vierteljahresliste 1/1998) ausgezeichnet.

Andreas Reiner, geboren in Wien, war Schüler von Werner Ehrenhofer und Itzhak Perlman. Er ist Preisträger internationaler Wettbewerbe und leitet eine Kammermusikklasse an der Folkwang-Hochschule in Essen. Simon Fordham, gebürtiger Australier, studierte bei Brian Blake, Rosa Fain und dem Amadeus Quartett. Er war Preisträger der Australian Broadcasting Commission. Helmut Nicolai begann seine Karriere bei den Berliner Philharmonikern. Später ging er als Solo-Bratschist zu den Münchner Philharmonikern und spielte als Solist unter der Leitung von Sergiu Celibidache. Anja Lechner widmet sich neben dem klassischen Repertoire der freien Improvisation und dem Tango Nuevo. Ihre Lehrer waren Jan Polasek, Hein-

rich Schiff und Janos Starker. Seit 1993 unterrichtet sie als Kammermusikprofessorin an der Musikhochschule Graz.

The Rosamunde Quartet was formed in 1991 and, since then, has been heard often at festivals including the Berliner Festwochen, the Ludwigsburger Festspiele, the Rheingau Music Festival, the Schleswig-Holstein Music Festival, and given concerts internationally.

The Quartet's first CD, with works by Franz Schubert and Carl Goldmark, for Berlin Classics, was well-received by the international press, and a recording of compositions by Webern, Shostakovich and Burian for ECM New Series received the German Critics Award (Quarterly Prize 1/98).

Andreas Reiner, born in Vienna, studied with Werner Ehrenhofer and Itzhak Perlman. The recipient of awards from several international competitions, he currently leads a chamber music class at the Folkwang Academy in Essen. Simon Fordham, born in Australia, studied with Brian Blake, Rosa Fain, and the Amadeus Quartet and received the Award of the Australian Broadcasting Commission. Helmut Nicolai began his career with the Berlin Philharmonic Orchestra, before taking up the position of first violist with the Munich

Philharmonic, soloing under the direction of Sergiu Celibidache. Anja Lechner's wide ranging interests embrace not only the classical repertoire but also Tango Nuevo and improvisation. Her teachers were Jan Polasek, Heinrich Schiff and Janos Starker. She has been professor of chamber music at the Graz College of Music since 1993.

El cuarteto Rosamunde ha participado desde su fundación en el año 1991 en los festivales Berliner Festwochen, Ludwigsburger Festspiele, Rheingau Musik Festival, en la Schubertiade de Feldkirch, en el Schleswig-Holstein Musik-Festival y en numerosas giras internacionales.

Ya con su primera grabación de obras de Franz Schubert y Carl Goldmark para el sello Berlin Classics cosechó grandes éxitos de crítica a nivel internacional; a su grabación de cuartetos de cuerda de Webern, Schostakowitsch y Burian para el sello ECM New Series le ha sido concedido el premio de la Crítica Discográfica Alemana, Preis der deutschen Schallplattenkritik (1^{er} trimestre de 1998).

Andreas Reiner, nacido en Viena, ha sido alumno de Werner Ehrenhofer e Itzhak Perlman. Ha sido galardonado en concursos internacionales y es en la actualidad profesor de música de cámara en la Escuela Superior de Música Folkwang en la

ciudad alemana de Essen. Simon Fordham, de origen australiano, ha estudiado con Brian Blake, Rosa Fain así como en la clase del cuarteto Amadeus. Ha obtenido el premio del concurso Australian Broadcasting Commission. Helmut Nicolai comenzó su carrera como miembro de la Orquesta Filarmónica de Berlín. A continuación formó parte como viola solista de la Orquesta Filarmónica de Múnich bajo la batuta de Sergiu Celibidache. Anja Lechner compagina la dedicación al repertorio clásico con su interés por la improvisación libre y el Tango Nuevo. Sus profesores han sido Jan Polasek, Heinrich Schiff y Janos Starker. Desde 1993 imparte clases de música de cámara como catedrática de la Escuela Superior de Música de Graz.

The Rosamunde Quartett and
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